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Flaccus, Petronius, Lucan, and others we can easily forget that Mr. Butler is disposed to overrate moral earnestness as an essential quality of good poetry. High seriousness and moral earnestness are not convertible terms. A truly sympathetic critic of the period must, perhaps, be able to meet the *procacitas* of "a lady of Domitian's reign" with a *jeu d'esprit* and not with "a shudder" of moral earnestness. Admirable as are the two concluding paragraphs of the book in their qualification of the epithet "great," applied to Juvenal alone of all the poets, this isolated grandeur of the satirist does injustice to him and to other poets, and we suspect that nothing but moral earnestness brings him to this high estate in Mr. Butler's judgment. For many of us there is more true poetry in Lucan or even in Petronius than in the bewildering mass of *exempla* in Juvenal, who cannot detach himself from the immediate present or the individual weakness, and rise to higher levels of universal truth—save in a burst of declamatory eloquence. Yet the satirist is probably original, and we grant that Mr. Butler's estimate is a reaction from criticism of Juvenal that has not been duly appreciative.

In general, the essayist is strictly orthodox and conventional; if these virtues did not find expression in a style that is fresh and stimulating (though itself strictly conventional) the book might be commonplace and tedious, but as it is we follow him without difficulty and with positive pleasure through a period that requires not only intelligent discrimination but also no ordinary amount of skill in presentation. The book should be welcome to the general reader and to students of Latin poetry in our colleges.

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Chapters in the History of Actors and Acting in Ancient Greece together with a Prosopographia Histrionum Graecorum. By JOHN BARTHOLOMEW O'CONNOR. Chicago: The University of Chicago Press, 1908. Pp. ix+144. \$1.06.

This is another in the series of dissertations on theatrical subjects issued under the direction of Professor Capps. In the first chapter Dr. O'Connor deals with the terminology, and *inter alia* vicariously renders a service that his teacher had promised long ago by demolishing Herbert Richards' ill-advised theory that *τραγῳδοὶς* and *κωμῳδοὶς* refer only to singers. He conclusively establishes the following meanings: (1) tragic (or comic) company or (2) any member thereof, (3) actor-manager of an old play, and (4) protagonist. In the next chapter—"To What Extent Actors Kept to their Particular Specialities"—the author protests against the tendency to identify persons who have the same name even though they appear in different capacities in different documents, and especially actors with poets. In the last chapter he treats of the actors' contests at Athens and dates their establishment as follows: City Dionysia—tragic actors' contest 449 B. C., comic actors' not until about 325. Lenaea—tragic about 433; comic about

442. The appendix contains a surprising array (over 500) of Greek actors with all the information available concerning each.

This phase of scenic antiquities seems to have been somewhat neglected and hence even a fairly well done treatise would be appreciated. Under the circumstances, it is doubly welcome. In particular, the appendix is simply invaluable to all workers in the field. In so difficult a piece of proofreading it is not surprising that some errors have crept in. I have noted the following:—p. 3, n. 1, Sommerbrodt for Sommerbrodt, and Rhein. Mus. XX for XXII; p. 20, l. 23, *Δ* is omitted after *στ*; p. 26, l. 18, *ὑποφθέγγηται* for *-ται*; p. 27, n. 1, Pawly-Wissowa; p. 29, l. 27, *α* (no breathing); p. 33, l. 30, *κωμῳδοί* (no accent); p. 35, l. 12, *ὧς* for *ὡς*; p. 71, l. 14, 18?? for 1885; and p. 130, l. 16, *opplevit* for *ossa atque*. The author is exceedingly fond of the "editorial we." Of course, it is well for a writer to associate the reader with himself in the argument, but "our Appendix" (p. 42) and "we have confined ourselves" (p. viii) unintentionally give an impression of collaborative authorship.

In the preface Professor O'Connor informs us that the present thesis forms but an introduction to a work of wider scope. It is to be hoped that he will be enabled to grant us the still larger boon in the near future.

R. C. FLICKINGER

Die hellenische Kultur. Dargestellt von F. BAUMGARTEN, F. POLAND, R. WAGNER. Zweite, starkvermehrte Auflage. Leipzig and Berlin: Teubner, 1908. Pp. 11 + 530.

That a second edition of this beautiful and useful book was found so soon to be necessary—the former edition bears the date of 1905—is surely an encouraging sign, and bears witness to the fact that the authors performed their task well. The book should indeed be on the shelves of every teacher of the classics, and its price (only twelve marks, bound in cloth) is exceedingly reasonable for a book so richly illustrated.

This new edition is a marked improvement upon the former one, excellent as that was. It is by no means a mere reprint with some additional illustrations. Indeed the whole work shows evidence of a thoroughgoing revision. Some sections have been very largely rewritten, others wholly new have been added, and in hosts of instances the wording has been changed, sometimes on stylistic grounds, that statements unduly strong might be toned down, or passages open to the charge of obscurity made plainer; while added clauses here and there introduce changes which are uniformly improvements.

One could hardly look for marked changes in subject-matter, but even a casual reader will note the marked difference in the treatment of the prehistoric period in this new edition as compared with that in the former one. There the section entitled "Das griechische Altertum," with the subtitle "Die mykenische Zeit," embraced twenty pages. In the new edition it covers thirty pages and has